deaths on the eastern, the graveyard side of it, are at the rate of one in each house. That is, there are thirty-seven houses on that side, and thirty-seven dead bodies are taken out of these thirty-seven houses during the year."*

Our recent statement in respect of St. Margaret's Churchyard, Westminster, is even further borne out by fresh correspondents, with offers of evidence if required.

Passing to another and most important branch of sanitary inquiry,—the new Metropolitan Sewers' Commission has at length been issued and opened. A notice of the proceedings at the first meeting will be found in another place, including an admirable address by the Earl of Carlisle that will be read with interest.† It would not be amiss if one of their first acts were to direct their officers to set themselves right with the public to the extent that they have been damaged by the report of Messrs. Walker, Cubitt, and Brunel, on the city of London sewers, which by inference seems to question, in the politest manner it is true, something *more* than the judgment even of these officers.

Apart from any special statements, it must be distressing to such of the public as are anxious to arrive at the truth, to find an entire difference of opinion between men standing so high in estimation as the three engineers named, and those to whose direction the metropolitan sewers (without the city), are confided. While the latter attach considerable importance to the form of sewer, and condemn the flat bottomed, the former says:—"Although in strict theory the velocity of a given quantity of water running in the bottom of a sewer of the same height, width, and elevation, will be greater in the narrow-bottomed or egg-shaped than in the circular, it does not follow as a necessary consequence that this greater velocity or greater depth of water will more effectually carry with it the grit and sand that collect in the bottom. Practically the wear of the flatter sewer will be more uniform, and, as we have observed, experience has proved that the shape but little affects the deposit, while in other respects the flatter shape has advantages. So much are we impressed with this opinion, that in place of advising an invert more pointed and contracted than the semicircle, we should recommend the trial of a *flat bottom* of stone, or other hard material, 14 in. broad, for a sewer of 3 ft. in width at the springing of the arch, and 5 ft. high, as more likely to keep itself clear, less subject to unequal wear, and certainly very much more convenient for being cleansed."

This, and other wide differences as to the size and efficiency of existing sewers are most important questions, and ought to be set at rest forthwith.‡

The "water question" can scarcely fail to occupy public attention, being one of the utmost importance. We have several pamphlets on the subject before us, but must seek another opportunity to refer to them. The reform of our cattle markets, and the removal of Smithfield, too, belong to the movement, and are brought to notice at this moment by the re-opening of the Islington cattle market, which took place on the 9th.

Mr. R. B. Grantham, civil engineer, saying, with Shakspeare—

> "Away with me, all you whose souls abhor
> Th' uncleanly savour of a slaughter-house,
> For I am stifled with the smell,"—

has put together some valuable information on the abattoirs of Paris, and has considered, in an unprejudiced and able manner, the advantages to be gained by the introduction of similar establishments into England. Those who are investigating the question will do well to consult his treatise.*

We would again urge the paramount importance of the general question of sanitary improvement on our readers and the public, earnestly bidding them remember, that the great objects in view are,—

TO SAVE MONEY,
TO LESSEN SUFFERING, AND
TO LENGTHEN LIFE:

and, moreover, that these grand results may all be obtained with certainty.

ON MONUMENTAL ARCHITECTURE.†

IN Germany, the sculptors of the different schools—those of Cologne and Nuremburg, in particular—attained considerable perfection in their art, and a greater energy and variety of character may be found in their works in consequence. Of their altar tombs, those of Louis IV., Landegrave of Thuringia and Hesse, at Rheinhardsbrunn, of the thirteenth century, of the Landegraves Conrad and des Eisemen, with his wife, at Marburg, are fine specimens. On that of the Archbishop Peter of Aspett, in the Cathedral of Mayence, he is represented with three youths, on two of whom he lays his hand to bless them. Some effigies are also to be found placed upright against the wall.

In the bronze tomb of the Emperor Maximilian, at Inspruck, the work of Tyrolese artists, the whole spirit of Feudal chivalry seems embodied. He is represented kneeling on his sarcophagus, and around him stand in solemn order the effigies of twenty-eight vassal sovereigns, dressed in their full costumes and armour, as if guarding the remains of their imperial lord. The execution is vigorous and bold, and in character with the grand conception of the whole.

The Gothic of northern Europe found no congenial resting-place in Italy. The hand of classic influence and fame, of civil freedom and contesting republics, had but little sympathy with Teutonic feudalism. The style of ecclesiastical architecture introduced from Germany was completely modified,—it flourished only as an exotic, and as it were on sufferance, the native principle of horizontalism, which had descended as an heirloom from antiquity, continually battled against the aspiring tendency of the other. Still more powerfully was this influence exerted upon the monumental art. Surrounded by the classic models, the Italian sculptors drank deeply of the well thus invitingly offered to them; and their art depending for its progress on the exertions of the different masters of the various schools, in whom the profession of architecture and even of painting were generally combined, a greater individuality of character and energy of action supplanted the calmer repose of the Gothic monuments, which seem rather the reflex of the feelings of their nation and age, than the language of the individual thoughts of their authors. The simple piety and purity of mind of these early artists prevented their feeling any sympathy with the superstitious and pagan imagery of their models, from which they gathered only the principles of their art, the attitude and expression of the figures, composition, and arrangement of the draperies. Their spirit was as yet completely Christian, and it was from sacred subjects, and the traditions of the church, that they selected the themes for their chisel. In this progress Pisa took the lead; her school gave the type of the early Italian monumental architecture; she adopted the sarcophagus in opposition to the altar tomb; a lofty canopy with pointed arch overshadowed it; two angels, drawing aside a curtain, revealed the effigy of the deceased in slumber or in death, while sometimes the figure was repeated above, seated or in action, dressed in the royal or sacerdotal robes, or in armour, or even mounted on a war horse. At times, the lower figure is represented naked, or in the habit of a monk, to mark by the contrast the vanity of earthly grandeur. Of these, the tombs of Gregory X. at Arezzo, by Margaritone, and Pope Benedict XI. in S. Domenico, Perugia, by Giovanni Pisano, are good examples. That of Urbertino, in the Bardi Chapel, S. Croce, by Maso, represents him in a fresco within the arch, instead of the usual marble figure, rising from the sarcophagus in full armour at the summons of the last trumpet.

At Naples there are some magnificent sepulchral monuments, possessing more of the chivalrous spirit of northern Europe. Those of King Robert, and his son Charles, Duke of Calabria, in the church of S. Chiara, by Masaccio, are exceedingly rich; their figures are easy and dignified, represented both in life and in death. The king is seated on his throne, and beneath, lying on his sarcophagus, in the habit of the Franciscans. In the church of S. Giovanni, at Carbonara, is the tomb of Ladislaus, King of Hungary, by Ciccione. The equestrian statue of the monarch surmounts the arched canopy, which is supported by four caryatides.

But when Brunelleschi recurred to the circular arch, and, abandoning every Gothic tendency, struck out a fresh path in architecture, and Michelangelo's genius in sculpture authorised the study and adaptation of the antique, the cinque cento revival burst every barrier to its progress, and, like a mighty torrent, swept onwards, overwhelming the pure spirit of Christian art, and having firmly established its rule throughout Italy, gradually spread over the whole of Europe. The spiritual and universal character of monumental art expired: henceforth we look only for the creations of the master minds of the epoch. The new style had no feelings of its own, no religious enthusiasm; it thrived on the mythology of the past, which at best combines but ill with the sacred character of a Christian tomb. For instance, see the heterogeneous combination of heathen gods and goddesses, sirens, angels, and saints, with Roman warriors and emperors, that adorn the tomb of the Doge Vendramini at Venice, which is otherwise a fine work of art. It is by their richness, elegance, and delicacy of execution that the best monuments of this period claim our attention. But though the pulsations of this change beat to the very extremities of civilised Europe, the genius which atoned for it at its source was more sluggish in its circulation. England in particular had but little reason to be thankful for the innovation. In exchange for the glorious monuments of her Gothic architecture a cumbrous, heavy, tasteless, and corrupt style in general prevailed, till they sank at last into the most barbarous, mindless copyisms, whose numbing influence, with a reaction as complete and as general as was the change wrought by the cinque cento in the first instance, flowed back through the veins it had traversed till it froze the very life-blood at the heart itself.

To Italy, however, this was the age of her maturity in the arts: popes and princes rivalled each other in the patronage they extended to them, and many and noble are the names of the great architects, painters, and sculptors who have immortalized themselves by the works which they have left to us. Thankfully do we acknowledge the grandeur of their conceptions, the exuberance of their fancy and powers of invention, with the richness and delicacy of their execution, and yet, particularly in the

---

* It appears from the last quarterly report of King's College Hospital that there is every prospect of this burial-ground being shortly closed.

† Subjoined are the names of the commissioners:—The Earl of Carlisle, Lord Ashley, M.P., Viscount Ebrington, M.P., Hon. Frederick Byng, Sir James Clark, Bart., Sir Edward North Buxton, Bart., Sir John Burgoyne, R.E., Sir Henry De la Beche, Very Rev. Dr. Buckland, Dr. Arnott, Dr. Southwood Smith, Mr. Joseph Hume, M.P., Mr. R. A. Slaney, M.P., Mr. John Walter, M.P., Mr. G. Biddell Airey, Mr. E. Chadwick, C.B., Mr. John Leslie, Mr. W. John Broderip, Mr. R. Hutton, Mr. R. L. Jones, Mr. John Buller, Mr. John Bidwell, Mr. J. Hodgson, Captain James Veitch, Captain Robert K. Dawson, Mr. W. R. Groves, F.R.S., Mr. T. Banfield, Mr. E. Lawes, Mr. A. Bain, Mr. Thomas Hawes, Mr. Cuthbert Johnson, Rev. William Stone, M.A., Rev. Morgan Cowie, M.A., Rev. E. Murray, M.A., Lewis C. Hertslet, Clerk.

‡ Amongst other inventions connected with drainage, which have been lately brought before us, is "Ashe's self-acting drain and sewer cleanser,"—an arrangement to catch and hold all available waste water until it amounts to about fourteen gallons, when it suddenly overbalances and throws the water with velocity into the soil-trap, and so through the drain.

* "A Treatise on Public Slaughter Houses, considered in connection with the Sanitary Question," with plans. By R. B. Grantham. London: Weale. Renshaw. Another pamphlet, called "An Inquiry into the present state of Smithfield Cattle Market," by John Bull (Ridgway), gives a strong picture of this abomination.

† See page 4 *ante*.

For more Information on OCR and PDF Compression go to ThePaperlessOffice.org